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## Journal of the Society of Arts.

FRIDAY, MARCH 6, 1863.

## COMMITTEES OF REFERENCE.

Replies to the circular letter of the 30th January, issued to the members and published in the *Journal* of the 6th February, having been received, the Council have appointed Committees under the several heads therein referred to.

The Committee on Fine Art met on Tuesday last, Sir Thomas Phillips, Chairman of the Council, in the chair. The Chairman having invited the Committee to suggest any subjects connected with Fine Art, in which they were of opinion that investigation could be usefully made through the agency of the Society, it was resolved to recommend the subjects of Frescoes, Mosaics and Glass-Painting, and Pigments, as matters to which the attention of the Society might be advantageously directed.

The Committee were further asked to assist in the preparation of the new list of premiums about to be issued by the Society, by recommending any subjects bearing upon the Fine Arts for which premiums might be offered; and it was arranged that a circular for this special object be sent to each member of the Committee.

## THE SOCIETY'S MEMORIAL OF THE PRINCE CONSORT.

The following circular, with an abstract of the proceedings of the General Meeting held on the 7th Feb., has been issued to the members:—

Society of Arts, Adelphi, London, W.C., Feb., 1863.

SIR,—I am directed to bring to your notice the subjoined proceedings of a Special General Meeting of this Society, held on Saturday, the 7th instant.

Should you desire to have your name placed on the list of subscribers, I shall feel obliged by your filling in the accompanying paper, and returning it to me, with your subscription, which may be in the form of a post office order or cheque, made payable to the Financial Officer, Mr. Samuel Thomas Davenport, and crossed Coutts and Co.

I am, Sir, your obedient servant,  
P. LE NEVE FOSTER, *Secretary*.

The subscription of each member is limited to one guinea.

The following is the list of subscribers up to the 5th inst. :—

Adams, Thomas.....	£1	1	0
Adams, George G.....	1	1	0
Adams, George William .....	1	1	0
Addington, Right Hon. Henry Unwin .....	1	1	0
Adley, Charles Coles .....	1	1	0
Akroyd, Edward.....	1	1	0
Alger, John .....	1	1	0
Ames, John.....	1	1	0
Anderton, James .....	1	1	0
Andrew, W. P. ....	1	1	0

Artingstall, George .....	1	1	0
Atkinson, William.....	1	1	0
Austin, James.....	1	1	0
Avery, Thomas Charles .....	1	1	0
Bacon, Jacob Perkins.....	1	1	0
Bagnall, Charles .....	1	1	0
Balleras, Guillermo Esteban .....	1	1	0
Barber, Charles .....	1	1	0
Barry, Dykes .....	1	1	0
Bartlett, William E. ....	1	1	0
Beckwith, Edward Lonsdale.....	1	1	0
Belcher, Rear-Admiral Sir Edward .....	1	1	0
Bentley, Robert J.....	1	0	0
Best, Hon. and Rev. Samuel, M.A.....	1	1	0
Birkett, John .....	1	1	0
Bischoff, James .....	1	1	0
Blagden, George .....	1	1	0
Blaine, Delabere Robertson .....	1	1	0
Boikin, William Henry .....	1	1	0
Boileau, Sir John P., Bart., F.R.S .....	1	1	0
Bosanquet, George Jacob .....	1	1	0
Bowley, Robert K. ....	1	1	0
Boyd, James .....	1	1	0
Braby, Frederick .....	1	1	0
Brassey, Thomas .....	1	1	0
Breillat, E. ....	1	1	0
Brett, John W. ....	1	1	0
Brickwood, John Stretell.....	1	1	0
Bright, Sir Charles.....	1	1	0
Broad, Robert .....	1	1	0
Brook, Charles .....	1	1	0
Brooke, Charles, F.R.S.....	1	1	0
Brookes, William .....	1	1	0
Brooks, Henry .....	1	1	0
Browell, Edward M. ....	1	1	0
Brown, Henry.....	1	1	0
Brown, Sir William, Bart. ....	1	1	0
Browne, Edward.....	1	1	0
Budgett, John P. ....	1	1	0
Burgoyne, Gen. Sir John F., Bart., G.C.B., } F.R.S. ....	1	1	0
Burton, William S. ....	1	1	0
Cama, M. H. ....	1	1	0
Candy, Charles .....	1	1	0
Caplin, Madame R. A. ....	1	1	0
Champion, Percival .....	1	1	0
Chance, Robert Lucas .....	1	1	0
Charlton, Henry .....	1	1	0
Chater Joseph.....	1	1	0
Christie, Robert Monro .....	1	1	0
Clabon, John M. ....	1	1	0
Clutton, John .....	1	1	0
Cock, John, Junr. ....	1	1	0
Coghlan, H. T. ....	1	1	0
Cole, Henry, C.B. ....	1	1	0
Cope, Walter .....	1	1	0
Corbett, John .....	1	1	0
Corderry, Edward .....	1	1	0
Cosens, Frederick W.....	1	1	0
Coulson, William .....	1	1	0
Courtauld, Samuel.....	1	1	0
Creed, Henry .....	1	1	0
Critchett, Charles (Assistant Secretary) .....	1	1	0
Cubitt, William.....	1	1	0
Cullingford, W. H. ....	1	1	0
Curling, Joseph .....	1	1	0
Crawford, Robert Wygram, M.P. ....	1	1	0
Darby, Abraham.....	1	1	0
Davenport, Samuel Thomas (Financial Officer) .....	1	1	0
Davidson, Thomas .....	1	1	0
Dawbarn, George .....	1	1	0
Dawbarn, Richard W. ....	1	1	0
Dawbarn, Robert .....	1	1	0

Day, William .....	1	1	0	Heymann, Lewis .....	1	1	0
Debary, Peter Francis .....	1	1	0	Heywood, James .....	1	1	0
Dickson, Peter, F.R.G.S. ....	1	0	0	Hick, John .....	1	1	0
Dilke, Sir C. Wentworth, Bart. ....	1	1	0	Hicks, Thomas .....	1	1	0
Dilke, Charles W. ....	1	1	0	Hollins, Michael Daintree .....	1	1	0
Dixon, Thomas .....	1	1	0	Holmes, Alfred William .....	1	1	0
Docker, F. W. ....	1	1	0	Holmes, Herbert Mountford .....	1	1	0
Dowleas, A. M. ....	1	1	0	Holmes, James .....	1	1	0
Drax, J. S. W. S. Erle, M.P. ....	1	1	0	Horton, Isaac .....	1	1	0
Dunn, Thomas .....	1	1	0	Horton, John .....	1	1	0
Dutton, William C. ....	1	1	0				
Eamonsen, Joshua J. ....	1	1	0	James, Jabez .....	1	1	0
Eastham, John .....	1	1	0	Joel, Joseph .....	1	1	0
Easton, James .....	1	1	0	Johnson, Henry .....	1	1	0
Easton, Percy Shand .....	1	1	0	Johnson, Jabez .....	1	1	0
Ebory, Lord .....	1	1	0	Jones, James W. ....	1	1	0
Elliot, William Henry Fletcher .....	1	0	0	Jones, Owen .....	1	1	0
Ellis, William .....	1	1	0	Jones, Richard Lambert .....	1	1	0
Evans, E. Bickerton .....	1	1	0				
Evans, Jeremiah .....	1	1	0	Kelk, John ....	1	1	0
Ewart, William M.P. ....	1	1	0	Kemp, George T. ....	1	1	0
				Khaznadar, S. E. le Général Moustapha, Pre- mier Ministre de S.M. Tunisienne .....	1	1	0
Faraday, Michael, D.C.L., F.R.S. ....	1	1	0				
Faulkner, John, Junr. ....	1	1	0	Lambert, Thomas .....	1	1	0
Fauntleroy, Robert Thomas .....	1	1	0	Lawrence, Frederick .....	1	1	0
Field, John .....	1	1	0	Larnach, Donald .....	1	1	0
Field, William .....	1	1	0	Le Couteur, Col. John, F.R.S. ....	1	1	0
Foley, Lord .....	1	1	0	Leeks, Edward Frederick .....	1	1	0
Fordham, Thomas .....	1	1	0	Leighton, John, F.S.A. ....	1	1	0
Foster, P. Le Neve (Secretary) .....	1	1	0	Levi, Leone .....	1	1	0
Fox, Sir Charles .....	1	1	0	Lewis, Stephen W. ....	1	1	0
Fowler, Robert N. ....	1	1	0	Longstaff, G. Dixon, M.D. ....	1	1	0
Freer, Rev. Richard Lane, D.D. ....	1	1	0	Lucas, Thomas .....	1	1	0
Fussell, Alexander .....	1	1	0				
Garling, Henry .....	1	1	0	Macarthur, Major-Gen. Sir Edward, K.C.B. ...	1	1	0
Geeves, William .....	1	1	0	MacDonald, J. C. ....	1	1	0
Gilbart, James William, F.R.S. ....	1	1	0	Macfarlane, Walter .....	1	1	0
Goding, Charles .....	1	1	0	Maclea, Charles G. ....	1	1	0
Godwin, George, F.R.S. ....	1	1	0	Malcolm, Major-Gen. G. A. ....	1	1	0
Gonzaga, H. S. H. the Prince Alexander of, and Duke of Mantua .....	1	1	0	Manby, Charles, F.R.S. ....	1	1	0
Gooch, Joseph H. ....	1	1	0	Marryatt, Joseph .....	1	1	0
Gooch, Thomas .....	1	1	0	Marsh, Matthew Henry, M.P. ....	1	1	0
Goode, Thomas .....	1	1	0	Martin, John .....	1	1	0
Gordon, Col. W. J., C.B., R.E., D.A.G. ....	1	1	0	Martin, Thomas .....	1	1	0
Gould, Charles Augustus .....	1	1	0	Martineau, David .....	1	1	0
Graham, Peter .....	1	1	0	Matthew, James .....	1	1	0
Graham, Thomas, D.C.L., F.R.S. ....	1	1	0	May, Harry .....	1	1	0
Graham, William .....	1	1	0	McMurray, William .....	1	1	0
Grant, Alexander .....	1	1	0	Mechi, Alderman .....	1	1	0
Grey, Major-General the Hon. Charles .....	1	1	0	Merle, William Henry .....	1	1	0
Grove, W. R., Q.C., F.R.S. ....	1	1	0	Middleton, David .....	1	1	0
Gruneisen, Charles Lewis .....	1	1	0	Miles, Alfred W. ....	1	1	0
				Mocatta, Benjamin .....	1	1	0
Hack, Thomas .....	0	10	6	Moore, Charles .....	0	10	6
Haden, F. Seymour, F.R.C.S. ....	1	1	0	Morant, Robert .....	1	1	0
Hall, Walter .....	1	1	0	Moulton, Stephen .....	1	1	0
Hamilton, Edward .....	1	1	0	Muir, William .....	0	10	6
Hammond, William Parker .....	1	1	0	Mulready, William, R.A. ....	1	1	0
Hancock, James Lyne .....	1	1	0	Munn, Major W. A. ....	1	1	0
Hancock, Frederick William .....	1	1	0	Murchison, J. H. ....	1	1	0
Hanhart, Michael .....	1	1	0	Murchison, Sir Roderick Impey, D.C.L. ....	1	1	0
Hannay, John .....	0	10	6				
Hannay, Robert .....	1	1	0	Napier, Robert .....	1	1	0
Hannay, Robert, Jun. ....	0	10	6	Navroji, Dádábháí .....	1	1	0
Hannay, Thomas .....	0	10	6	Newcombe, S. Prout .....	1	1	0
Hannington, C. S. ....	1	1	0	Noble, Matthew .....	1	1	0
Harrison, Henry .....	1	1	0				
Harrison, Thomas E., C.E. ....	1	1	0	Oldershaw, Capt. ....	1	1	0
Hawes, William .....	1	1	0				
Hayward, T. Carlyle, Jun. ....	0	10	6	Pagden, Stephen .....	0	10	6
Headland, Edward .....	1	1	0	Pakington, Sir John S., Bart., M.P. ....	1	1	0
Heane, Henry .....	1	1	0	Palmer, George .....	1	1	0
Heather, James .....	1	1	0	Paul, J. Michell .....	1	1	0
				Pearce, Alfred B. ....	1	1	0
				Penn, John .....	1	1	0

Petrie, Samuel .....	1	1	0	Unwin, George .....	0	10	0
Pierce, William .....	1	1	0	Vandoni, Le Commandeur Comte de .....	1	1	0
Phelps, Charles .....	1	1	0	Vane, Rev. John .....	1	1	0
Phillips, Sir Thomas, F.G.S. ....	1	1	0	Varley, Cornelius .....	0	10	6
Po-ter, Thomas .....	1	1	0	Veitch, James .....	1	1	0
Preller, C. A. ....	1	1	0	Vieweg, A. J. ....	1	1	0
Price, Arthur J. ....	1	1	0	Walker, Sir Edward S. ....	1	1	0
Proctor, John .....	1	1	0	Watkins, Zachariah .....	1	1	0
Provis, William Alexander .....	1	1	0	Watney, Norman .....	1	1	0
Pryor, William S. ....	1	1	0	Watson, Dr. J. Forbes, M.A. ....	1	1	0
Quain, Richard, M.D. ....	1	1	0	Watson, Thomas .....	1	1	0
Radstock, Lord .....	1	1	0	Webb, Charles Locock .....	1	1	0
Ratcliff, Charles .....	1	1	0	Webb, Henry Bellamy .....	1	1	0
Rawson, W. H. Jun. ....	1	1	0	Webb, John .....	1	1	0
Redgrave, Samuel .....	1	1	0	Webber, Henry .....	1	1	0
Reeve, Charles .....	1	1	0	Whetham, Charles .....	1	1	0
Reeves, John Russell, F.R.S. ....	1	1	0	Willich, C. M. ....	1	1	0
Reid, Lestock Robert .....	1	1	0	Williams, Charles Wye .....	1	1	0
Reiss, James .....	1	1	0	Williams, Walter .....	1	1	0
Reveley, Henry W .....	0	10	6	Williams, William .....	1	1	0
Rivett, Joseph Cedric .....	1	1	0	Wilson, G. Fergusson, F.R.S. ....	1	1	0
Rixon, Alfred H. ....	1	1	0	Wilson, W. Newton .....	1	1	0
Robb, Alexander .....	1	1	0	Winkworth, Thomas .....	1	1	0
Routledge, Thomas .....	1	1	0	Woodd, Basil Thomas, M.P. ....	1	1	0
Russell, Capt. G. ....	0	10	0	Wood, John .....	1	1	0
Russell, John James .....	1	1	0	Wood, Vice-Chancellor Sir W. Page .....	1	1	0
Russell, John Scott, F.R.S. ....	1	1	0	Woodhouse, John Thomas .....	1	1	0
St. David's, Bishop of .....	1	1	0	Woollams, Henry .....	1	1	0
Salomons, Aaron .....	1	1	0	Woolloton, Charles .....	1	1	0
Salomons, David .....	1	1	0	Wright Philip .....	1	1	0
Salt, Titus .....	1	1	0	Wyon, Joseph Shepherd .....	1	1	0
Sargood, F. J. ....	1	1	0	Wyon, Leonard C. ....	1	1	0
Saul, G. T. ....	1	1	0	Yeats, John, LL.D., F.R.G.S. ....	1	1	0
Schneider, Richard .....	1	1	0				
Sedgwick, John Bell .....	1	1	0				
Shearer, Bettesworth Pitt .....	1	1	0				
Sheriff, G. W. ....	1	1	0				
Shove, W. Spencer .....	1	1	0				
Sibthorp, Henry, A. M. W. ....	1	1	0				
Sich, Henry .....	1	1	0				
Silverlock, H. ....	1	1	0				
Simon, George .....	1	1	0				
Smart, Sir George T. ....	1	1	0				
Smith, George .....	1	1	0				
Smith, George .....	1	1	0				
Smith, J. Scott .....	1	1	0				
Smith, R. M. ....	1	1	0				
Smith, T. Mosdell .....	1	1	0				
Sopwith, Thomas, F.R.S. ....	1	1	0				
Spicer, Henry .....	1	1	0				
Spicer, William Revel .....	1	1	0				
Stanton, George .....	1	1	0				
Stephens, Charles .....	1	1	0				
Stirling, Thomas .....	1	1	0				
Straker, John .....	1	1	0				
Styles, Thomas .....	1	1	0				
Sugden, Samuel .....	1	1	0				
Sullivan, Right Hon. Lawrence .....	1	1	0				
Symonds, Capt. R.N. ....	1	1	0				
Sykes, Col. W. H., M.P., F.R.S. ....	1	1	0				
Taylor, George .....	1	1	0				
Taylor, John .....	1	1	0				
Teulon, Seymour .....	1	1	0				
Thomas, John Evan, F.S.A. ....	1	1	0				
Trevelyan, Arthur .....	1	1	0				
Trevelyan, Sir Walter Calverley, Bart. ....	1	1	0				
Tuely, Nathaniel C. ....	1	1	0				
Tulloch, James .....	1	1	0				
Turner, W. Shearman .....	1	1	0				
Twining, Thomas .....	1	1	0				
Underdown, E. M. ....	1	1	0				

## THIRTEENTH ORDINARY MEETING.

WEDNESDAY, MARCH 4, 1863.

The Thirteenth Ordinary Meeting of the One Hundred and Ninth Session was held on Wednesday, the 4th inst., Peter Graham, Esq., Member of Council, in the chair.

The following candidates were proposed for election as members of the Society :—

Allen, J. ....	{ 81, Stainsby-road, East India-road, E.
Allum, Edwyn .....	{ 43, Kensington-square, W.
Anderdon, James Hughes. ....	{ 23, Upper Grosvenor-st., W.
Arber, Edward, A.K.C. ....	{ Admiralty Office, W.C.
Baccani, Attilio .....	{ 1A, Cranley-terrace, Brompton, S.W.
Bailey, John .....	{ 10, Conduit-street East, Paddington, W.
Banister, John .....	{ 13, South-st., Finsbury, E.C.
Chadburn, Charles Henry. ....	{ 71, Lord-street, Liverpool.
Grattann, William Henry. ....	{ 1, Belmont-villas, Kensington, W.
Kerrison, Sir Edward C., Bart., M.P. ....	{ 140, Piccadilly, W.
Lovegrove, John James. ....	{ 6, Pembroke-place, Spring-grove, Isleworth, W.

The following Candidates were balloted for and duly elected members of the Society :—

Caddick, Edward .....	West Bromwich.
Eastham, Silas .....	7, Market-street, Manchester.
Hartley, John Galley ...	22, Craven-st., Strand, W.C.
March, Richard Alfred ...	7, John-street, Adelphi, W.C.

The Paper read was—

ON THE INFLUENCE OF CERTAIN SOCIAL INSTITUTIONS ON THE PROGRESS OF THE FINE ARTS.

By GEORGE R. BURNELL.

In the course of the last autumn I was staying in Amsterdam, and whilst there I witnessed an exhibition of paintings, which had been collected together by the Club "*Arti et Amicitiae*," for the decoration of the principal room of the club, which were illustrative of the history of civilisation in Holland in the various periods of her history. These paintings were all of the "cabinet" class, of the style and manner the Dutch are so well able to appreciate; but they indicated in the minds of the directors or managers of the club an intention which I thought we might do well to copy. They displayed an evident desire on the part of the managers to promote the study of the Fine Arts, as connected with the history of the country; they displayed a manifest wish to connect the social organisation of a club with the history of the future of the Fine Arts; and they showed a keen perception of the relationship which exists between the present and the past state of painting in Holland, and the forms of civilisation therein prevalent. At the same time, the style and manner of the paintings which were produced were so manifestly in accordance with the taste of the times, that they were truly the reflex of that taste itself, and it would have been impossible to have found elsewhere a more intimate personification of the state of Dutch society, with all its grandeur and all its littleness. And I could not refrain from inquiring to what extent the social organisation of the club had, in this case, acted and reacted upon the history of painting in Holland, and to what extent such organisations might, at the present day, serve to compensate for the loss of the great patrons of art, such as existed in former times in the wealthy nobility of the Continent, now so fast disappearing under the influence of that fearful mistake—the Code Napoléon—so prevalent amongst continental nations; and also, by further development of the mode of thought thus excited, how far the social institutions of Holland or of England could be made conducive to the development of the taste for the arts amongst the bulk of the nations exposed to their influence.

Now, it seemed to me that the club referred to had received the impression of the state of the Arts, which I have noticed as being prevalent in Holland, in this respect, that it had ordered a set of small pictures to illustrate the great events of the national history. This tendency was to be explained by the same law which has made the Dutch people a nation who seek their pleasures in their own homes and in their own domestic circle, and who are incapable of finding pleasure in the public display of taste, or of the arts arising from it. There is in this matter a curious analogy running through all the modifications of the national mind of Holland, which is the more remarkable, that the taste of the Flemings, and of the Germans of the Low German race, who live in very nearly the same conditions as the Dutch do, have displayed essentially different qualities from those observable here. Thus, the Flemish school of painting has always been able to boast of its great historical artists, such as Otto Venius, Rubens, Vandyke, Jordaens, and, more recently, Gallait; the Flemish musical school can boast of its Gretry and its Fetis, but in the walks of literary eminence it has no name to cite. The Low German school has produced the distinguished set of painters who have made the reputation of the Dusseldorff school, such as Bendemann, Schadow, Rethell, Vanshon, Hubner, Scheuren, Danneker, &c.; whilst the Cologne school of musicians is celebrated throughout Europe, and the literary glories of the Hanoverian and the Low German race may well challenge comparison with those of any part of the world. But the Dutch have at all times been rather re-

markable for the absence of such qualities as are required to enable a nation to be distinguished in the arts which appeal to the imagination. With the exception of Rembrandt, Ruyssdael, Cuyp, and Berghem, their painters have all been of the earth, earthy; their music is more instrumental than imaginative; their literature has been homely, and rarely has risen to the expression of a sentiment which would appeal to any one but a Dutchman, accustomed to live in the green fields, and the flat, even richness of the alluvial plains. When the Dutch painters have attempted history, it has always been on a small scale, and their pictures have been cabinet ones; just such, in fact, as the pictures of the club "*Arti et Amicitiae*," which are good specimens of the Dutch notions of what is required to constitute a representation of the progress of the nation from barbarism to civilisation; but which are utterly unable to find the expression of the thoughts and feelings which shall never die, or which shall enable a nation to speak to the universal soul of future generations.

But if the pictures in the Club "*Arti et Amicitiae*" thus bear the stamp of the present generation, and of the feeling which has prevailed in Holland on the subject of the Fine Arts, they bear also distinctly the signs which we should expect from a body which aspires to lead the national taste in art matters. The tendency of all public bodies is, when left to the action of pure motives, thus to seek the glorification of the feelings which are of themselves impersonal, and are connected with the sentiment of the national prosperity; and thus to appeal to the patriotic notions of the whole people, as contradistinguished from those of a peculiar clique. The objects sought to be represented in the pictures under notice are the events connected with the national history; they are utterly without reference to the local history of Amsterdam or to the local wants and modes of thought of its inhabitants; at the same time there is something *small* in the manner in which the artists have represented the scenes they have selected to illustrate the phases of the progress of civilization in Holland—something which indicates the homely but earnest feelings of the Dutch, who, for a hundred years, waged a cruel and bitter warfare against the wealth and power of Spain, and at last triumphed over it by the peace of Munster, so appropriately represented by Vander Helst's glorious picture in the museum of that town. Action and reaction are thus manifest in the works chosen to ornament the walls of the club, and the pictures are, in this respect, correct reflexes of the genius of the people, such as circumstances have made it. The feelings and temper of the age are well represented in the pictures painted by the Dutch artists as illustrating the history of their civilization; and they are conceived from the point of view, and treated in the very style and manner, they might have been expected to be likely to adopt—all the circumstances of the case being taken into account.

The precise influence which the club organization has exercised upon the Dutch life must always be discussed by foreigners with a considerable amount of diffidence, because they cannot be aware of the facts which tend to make such organizations potent for good or for evil, or which may serve to explain the nature of the influence. It seems, however, that at the present day, when large fortunes are rare, and when the transmission of pictures in the same family is becoming more and more difficult on the Continent, that such bodies must exercise a very powerful effect upon art, not only by ordering pictures of a higher character than those which would be ordered by private individuals, but also by retaining those pictures in a quasi-inalienable manner. In Amsterdam, it is true, there are several collections of historical value, of which some, like the collection of M. Six, have been handed down from generation to generation since the days of Rembrandt, Frank Hals, Cuyp, Ruysdael, &c., and others, such

as the collections of M. Fodor and Vander Hoope, have been left to the municipality. But these are all collections which are remarkable for their portraits, and their scenes of common, every-day life, and in no wise are distinguished for the display of the talent for high art. The clubs, then, seem to me destined to raise the standard of national taste, by encouraging the artists to seek the subjects of their pictures in something better than the personification of young women scraping a carrot or plucking a duck, or in submitting to the somewhat indelicate operations of the doctors of other times. The attempt to represent the history of civilization in Holland is, indeed, a great step in advance upon the choice of such subjects, and the club that has ordered for its meeting room a series of pictures illustrating that peculiar phase of the national history cannot but be endeavouring to rouse their countrymen to a sense of higher duties and aims. To what extent it may succeed in the object it seems to have proposed to itself must long remain a problem. National tastes in art are always grounded on some hidden law of nature, and they cannot be eradicated by the decision of even the best men, unless the circumstances which gave rise to that law shall have been altered, and it is precisely in this respect that a foreigner must be at a loss to arrive at any safe conclusion. Still, the mere ordering for the club of the pictures which now adorn its walls, argues that there is a spirit abroad which is very different from the old one; and the encouragement thus given to this new tendency may lead to a more general desire on the part of the Dutch public to witness the treatment of subjects, other than those connected with domestic and with still life. To me, therefore, it seems as though the influence of this club in particular, and of all such institutions, must be for good, especially as the absence of large fortunes is making itself more felt, and there is now no class of individuals who would possess the power and influence to head any new movement in the arts. I still think that the tendency of the Dutch painters is towards the treatment of their subjects on a small scale, and though this club, "*Arti et Amicitia*," has done nothing towards an alteration in this respect, yet the tendency of the action of this body has manifestly been in the right direction, and their influence will be felt at some future day in the art history of their country, when the present generation shall have passed away, and its effects upon society be numbered with the past.

In the very remarkable Report of the "*Commission Française sur l'Industrie des Nations*," by le Comte Léon de Laborde, that eminent authority, after dwelling upon the influence that the Court of France and the great aristocracy of that country had exercised upon art, came to the conclusion that, hereafter, the influence of those bodies must be compensated for by an attempt to popularize the objects of the pursuits of artists, and that the patronage of the higher branches of design must be transferred to the multitude at the present day, taking care in the meantime to educate that multitude, so that it should be able to appreciate the objects submitted for its approval. Leigh Hunt some time since promulgated the same theory, when he cried, "Hang up a picture in your room," and if the taste displayed in the selection of those pictures be good, there can be no reason for questioning the propriety of the recommendation. But it seems that the Comte de Laborde and Leigh Hunt both reckoned without their host, and that the pictures which are selected by the public are of a very inferior class; that the popularizing of the arts has at present simply resulted in lowering their tone, and that the productions of artists, able and worthy to lead the opinions of their nation, are abandoned for those of the men who paint, carve, or design in a style to please the mob of small purchasers. The Art Unions in our country have done much to develop the false taste which leads the public to prefer the enjoyment of its own individual fancies to the true interests of art, by encouraging the habit of "hanging a picture up in your

room," instead of contenting themselves with the reproduction of some noble work by the cheaper methods of engraving and modelling; and they have been very far indeed from having diffused the love for the higher branches of the art, such as would have been cultivated in other times and by other men. It may be that the patronage of the public is superior to that of a class, and that it is better to address a large body than a small clique; but this supposes that the large body is an educated one, and capable of forming opinions on the subjects submitted to it, a condition, alas! which has not yet been attained in matters connected with art education either here or abroad. So that, for the present, the patronage of art must be left for the class (which is, in fact, the class of the Club "*Arti et Amicitia*,") which possesses the education and the means of appreciating and rewarding the talents that may display themselves even in works of art that may not for the time be popular, but are essential to the well being of those arts when properly understood.

It must not be understood that, in saying that the members of this club are to be praised for the patronage of art they have already displayed, their conduct in this respect is held up to general admiration, or is recommended for universal adoption. Far from it. The taste displayed in the design of the building wherein they meet is very equivocal; it is a cemented building, without any meaning, but with a great deal of pretence, and its internal arrangements are about as bad as can be conceived. It is a sad peculiarity of the Dutch that there is hardly such a person amongst them as a pure architect, and the bulk of their constructions are erected by mere builders, who possess, like all their fellows, the rudiments of their art. The consequence is that Dutch buildings are all devoid of feeling and of artistic arrangement, especially in their staircases (which are all like ship's ladders) and their window openings (which are never proportioned to the rooms they have to light). The Club "*Arti et Amicitia*," was more fortunate in meeting with a professional architect than its neighbours, but he was not able to rise above the prejudices of his time; certainly he has not succeeded in erecting a monument comparable to the Reform, the Travellers, the Oxford and Cambridge Clubs, or any of the minor clubs which adorn the metropolis of England. Dutch architecture is, in fact, in the very lowest imaginable state, and the managers of this club have not had the courage to break through the traditions of their country by employing foreign architects to design their place of meeting, or, at any rate, to give them the first ideas of the building required for their purposes. The Dutch Government has lately been guilty of the same kind of blunder in the selection of the design for the High Court and the Ministry of the Colonies, at the Hague; but this club might, and ought to, have done better than the government of the country, which always has the monopoly of the bad taste of the professional men it employs. They might have done better than the government; as it is, they have simply repeated the errors of the state architects in a private building.

Now, with regard to the influence which the social organization of clubs might be expected to exercise in England and in Holland, it seems to me that the organization of clubs is fraught with consequences of the greatest importance to the arts in both those countries; and that their future prospects, in fact, depend upon the way in which the directors of such institutions comprehend their duties to society and to their constituents. Without entering into the discussion which has taken place in Paris between M. Halévy, the secretary of the Académie des Beaux Arts, and Comte Léon de Laborde, with respect to the necessity for the vulgarisation of art, in order to develop those applications of it which should give it a character of public utility, it must, we think, be admitted that every institution that contributes in any way to diffuse the taste for the pleasures of the imagination amongst the public at large, must do good.

But the action of these clubs is not limited to the mere vulgarisation of the arts; they are, when well directed, destined to preserve the traditions and tendencies of the higher school of painters and sculptors, who were wont to be patronised by the nobility and gentry of the country; they retain the habits and feelings of these, the more refined classes of the society, of whom they have inherited the traditions and the feelings; and they even elevate those tastes by rendering them the expression of the best educated amongst their number. There is great truth in M. Halévy's criticism, that art is essentially an object of refined taste, and that it avoids the noise, the glare, and the glitter attached to a vulgarisation, using the word in the sense of the rendering popular its processes. "The extreme diffusion of art, this vulgarisation, would, indeed," to quote M. Halévy's words, "lead to results inevitable, infallible—the absorption of art by industry. Attached to industry according to the wants of the moment, exposed to the caprices of fashion, bending itself to the applications which would ensue from its character of public usefulness, art would soon cease to exist as art. It would perish, stifled in the contest. No! art is not that god who is offered now-a-days to our admiration; form is not the ultimate object of his worship; it is not the hot air of the workshop that he must breathe, and the bazaar is not his temple; he requires the calm, the silence, the pure air of solitude; art is poetry-creating, inspired, touching, and gracious." "Thus understood, art would lose in power what it might gain in extent. To apply it in this manner to the vulgar habits of life, is not to practise the worship of art, it is to retain the superstition of it"—and it is precisely because the patronage of art by this class of institutions would remove it from the influence of the common people, that we think they are destined to effect a great good. The intellect of a corporate body is, moreover, more likely to arrive at true conclusions as to the methods of advancing a pursuit which must, after all, depend upon its addressing itself to the tastes and habits of the times for its success; and it is worthy of remark that in Italy, in the best periods, the arts were the most cultivated at the time when corporate bodies were the most powerful, though in other countries the nobility took the place of these bodies. There is something in working for a community which inspires the artist with a confidence in the choice of his subject, and in his manner of treating it, which is wanting in the productions of his pencil, or chisel; and the very vulgarisation M. de Laborde calls for seems to me really to be attained by the exchange of masters thus brought about—the exchange from the patronage of the capricious few to that of the enlightened many, as it is supposed the majority of the members of these institutions generally are, or as they certainly ought to be.

It may be asked how these institutions, these clubs in fact, can be made to render greater service than they do at present; or how they could more effectually patronise the arts than they now do? The answer to this is a reference to what the Club "Arti et Amicitie" has effected in Holland, with the small means it has at its disposal, and to the encouragement it has afforded to the Dutch artists of the present day to throw off the traditions of their ancient school. Surely the English clubs might "go and do likewise." The subjects of our history connected with the Reform, the Conservative, the Oxford and Cambridge, the Guards, White's, the United Service Clubs, would furnish the elements of many a picture, many a statue, which might ensure the immortality of the club, equally with that of the artist, and which would be of the greatest interest to countless spectators. I speak of countless spectators, for I do not understand the productions of the pencil or the chisel being hidden from the public gaze; and, in this sense, I am an advocate for the vulgarisation of art. The painter or the sculptor, like the poet or the musician, gains by addressing himself to a large audience, and the essence of their respective pursuits lies in its power of appealing to the mul-

titude, provided that multitude be educated to form judgments on works of the imagination. It is essential to the development of art that the great encouragers of it should exhibit the master-pieces they may collect, as it is for them to purchase those works; and the Club "Arti et Amicitie" have hit upon a good way of effecting this object, by exposing their pictures at certain seasons of the year at a moderate price. The expense of the exhibition is thus defrayed; the public feels that it has not contracted an eleemosynary obligation; and it thus freely discusses the merits of the pictures submitted to its notice. How long the subjects selected for the entertainment of the public may thus continue to excite their interest, must be a matter of careful appreciation on the part of the men who order the works of art that are thus exhibited; but if there be any truth in the opinion that "a thing of beauty is a joy for ever," there can be little reason to doubt that the future generation of sight-seers will find as much interest in the works of the best geniuses of this age, as they have done in those of the preceding times. Surely our means of interpreting the hidden springs of human action are as perfect as those of past generations; our mode of interpreting their wants, their faith, must be as good as that of our ancestors; and even if, when the first newness of the pictures exhibited at the Club "Arti et Amicitie" shall have worn away, there should occur a lull in the interest with which they are regarded, we may be certain of this, that directly time shall have hallowed the claim of the present generation to fame, the pictures it has produced will be visited and paid for willingly.

The great question for us Englishmen in all these matters is, however, how are we to make our organisation of society conducive to the diffusion of taste in art, for with the rivalry that is now raging on all sides in these matters, it is necessary that we should "be up and doing" if we would retain our high position in the various works of that branch of intellectual gratification. England has only very lately asserted her claim to a distinguished rank amongst the artists of Europe, and even now her painters cannot claim merit on the score of their historical pictures or their great productions, for the efforts of her painters, when they have risen from the limits of the cabinet picture, have been very unsuccessful, utterly unworthy, for instance, of comparison with those of the French, Belgian, and German schools. It seems to me that the system of clubs, which is so marked a tendency of our age, is the one which especially lends itself to the object thus proposed, and that the execution for them of a series of pictures, illustrative of the history and antiquity of our race, would be one of the first methods of removing from our school the reproach of not directing its efforts to the cultivation of historical painting. The notions connected with this class of pictures are, moreover, of the very character to be popular amongst the members of the clubs, at least, of those amongst them who profess to have ideas beyond the mere eating and drinking which form so distinctive a characteristic of the English institution. It might be said that the same arguments which would apply to the clubs would apply equally to the City Companies, and that the latter have equally the destinies of the Fine Arts in their hands with their West end contemporaries; and it would be true, too, to a certain extent, as was proved by the action of the Corporation of London about the time of Nollekens, Northcote, Opie, &c. But the City seems to have abandoned all care for objects beyond cookery of late years; and it must be confessed that, in spite of the Smoke Nuisance Removal Bill, the atmosphere of the centre of London is very unfavourable for the preservation of works of art, and that the Council Chamber of Guildhall is, as it were, the tomb of the pictures there exhibited. Yet the corporate bodies of the metropolis might do more than they do to encourage art, and they might from time to time give an order for some picture illustrative of the history and the achievements of the bodies they represent, which would be connected with some of

the scenes of our national history, quite as much as the scenes which I would propose to the clubs would illustrate their progress. The strange love for antiquity which pervades our race has preserved these city institutions long after the necessity for their existence had passed away, and the old bodies had ceased to represent any vital interests in our modern society. The continuance of these companies cannot, however, I hold, be maintained, unless they perform some functions for the benefit of the inhabitants of the metropolis; and it would be hard to say how they might discharge their duty in a more satisfactory manner than in the encouragement of fine art. I say this advisedly; because I think the encouragement of this phase of art is the one most adapted to diffuse, amongst the labouring classes, the taste for the purer forms and the best colours, in their branches of trade, and so to assist in what De Laborde calls the vulgarisation of art, or Halévy would hail as the cultivation of the ideal. Both the City companies and the clubs have the interests of fine arts in their keeping just now, and they must be held responsible for the future prospects and success of those arts in England to a very great extent; less so, no doubt, than on the continent, where every kind of corporate body has a distinct duty of this kind to perform, owing to the absence of anything like a territorial aristocracy, which should give the tone and tendency to the manners and customs of the times.

In all these remarks, the influence of the Church, as a body corporate, has been left out of the question, because neither in England nor in Holland has it of late years exercised any guiding power on the progress of these countries in the matter of art. There is something which is unfavourable to the development of the imagination in the Calvinistic and the Lutheran doctrines—a dry, hard, common-place method of viewing all objects connected with the supernatural, which may be in accordance with strict reason, but which is sorely opposed to the exhibition of faith in the objects represented. The look of rapt adoration with which Raphael clothed his figures, the air of mixed love and awe with which he painted the “Virgin Mother of the God-child,” the strange faith which characterises Murillo, Titian, and some of the earlier masters of the Italian school, seem to us to be lost; and we can hardly enter into the subdued energy of the expression of Paul Delaroche and of Ary Scheffer. I do not for the present raise the question as to the sincerity of these painters; indeed, from all we know of them, we may suspect very strongly whether Raphael could have deeply felt the purity of the Virgin when he represented her under the features of la Fornarina, or whether Rubens could have been much preoccupied with the sanctity of the subjects he represented when he painted his blowy Flemish models as the representatives of the saints and angels. Still the fact remains that the Roman Catholic Church has always displayed a much more refined taste in painting and sculpture than the Protestant varieties of faith, and that, as a corporation, it has encouraged art with more intelligence and more success than its rival. I am aware that M. Cocquerel has written a book expressly to prove that the tendency of the Roman Catholic Church has been in Italy to crush the exhibition of the pictorial faculty; but, in my opinion, this tendency was accompanied by so marked an effort of the temporal rulers of that country to establish their power, that the cause of the decay in public taste may be attributed to their action quite as much as to the action of the clergy. In Protestant countries, the greater simplicity of the form of religion must always have opposed the development of the fancy or imagination of the artist, so that the disfavour with which the arts have been regarded may almost of necessity be attributed to the form of worship, to the absence of symbolism, which constitutes the essence of Protestant faith. I would carefully guard myself against anything approaching to an expression of opinion in favour of Roman Catholic doctrines, but I think that the tenets of that Church are far more calculated to lead to the culti-

vation of the arts of design than those of the churches of England and Holland. It may be that the dogma of the celibacy of the priests has exercised an important effect upon the state of the arts in the respective countries; because the men who cannot transmit the heritage of their fortunes to their children, are most likely to desire to transmit their names to posterity by some works which will arrest its attention. All this discussion is, however, beside our present purpose, which is to discuss the influence certain social organizations might have upon the progress of art in England, and the Church has by common consent long ceased to exercise any kind of guidance or control over it.

The Houses of Parliament, too, and the Government as represented in our legislature, must equally be left out of account, for they are too much exposed to the effects of discussion to allow of their exercising anything like an initiative in these matters. We have seen what the Committee for the Encouragement of the Fine Arts have done, and frankly it must be confessed that it is next to nothing. There is something repugnant to the fancy and imagination of a painter, or a sculptor, to be obliged to submit his designs to a vote, and yet this system must be adopted in the case of legislative intervention in such matters; and, moreover, the class of men who are selected to serve on these committees are not usually such as are able to exercise an individual influence upon the taste of their age. Look at the pictures which are exhibited in the corridors and lobbies of the Houses of Parliament, for instance. They are affected Germanisms in many cases, bad imitations of the style of Paul Delaroche in others; in no case are they characterised by an original feeling, or a national mode of thought, an English style of colouring, grouping, or management. The sculpture is better, it is true; but there is nothing that argues taste and invention in the life-like portraits of the great men erected in St. Stephen's Hall; they are portraits, and nothing more, such as might be seen in Madame Tussaud's exhibition, only without the colour—and they leave the spectator cold and unimpressed, as he walks between them. The Houses of Parliament and the Government, then, have hitherto done nothing to encourage art, and they may be left out of account in the list of social institutions which are likely to advance that end, so important to the interests of the nation.

The Royal Academy might be expected to do something which should be considered advantageous to the interests of the cause under consideration, but there is something anomalous in the organization of that institution which has always interfered with its action in this matter. It may not be worth while at present to examine the constitution of this society, so strangely mingled with the charitable element as it is, and, therefore, so strikingly like the club “*Arti et Amicitie*,” but we may observe that the tendency of its organization is very far from being such as to favour the study of the higher branches of art, or to encourage the development of the taste of the nation in that respect. It is a part of the duties of the academicians to hold exhibitions once a year; these exhibitions are composed of pictures which are all of necessity painted up to “exhibition pitch,” and therefore are deficient in the qualities of tone and colour which works of high art might be expected to present, and, worst of all, the exhibitions are open to all who may pay for the privilege, without any claim on their part to form a judgment on the works of art exhibited. The academy, it is true, sends a medallist or so to Italy, to study his art in a congenial atmosphere, and it gives prizes and medals to the various competitors it induces by such means to enter the ranks of artists; it retains schools where young men can, if they like, learn all the elements of their profession; and when an artist has achieved name and position, if he should unfortunately fall upon evil days, it certainly steps forward liberally to relieve his wants, or to soften to him the bitterness of adversity. But this does little for the in-



terest of art, which is of a calmer, quieter nature than to thrive in the glare and bustle of exhibitions; and which, on the contrary, would be more aided by the well-understood exercise of patronage, than it is by the shows which thus annually take place. It seems to me that the Royal Academy has erred in directing so much of its attention to the yearly exhibition, if, as always understood, the object of that institution be to promote the interest of high art. The effect of uniting the pictures is to produce, as was said before, an exhibition pitch of colour, and thus to introduce a false standard of comparison between the works exposed; the tendency of the academic teaching is towards the perpetuation of the tastes, and the principles of the professors which are thus vitiated; whilst the public are deprived of the means of acquiring true taste in the arts (so far as the Academy at least can effect the solution of these questions), by the aristocratic exclusiveness with which the models, and the private collections of the works of the best masters of the English school are shut up from their view. It is true that the purposes of a school might be interfered with by the public exhibition of the works of art thus assembled; but the object of the Academy, so far as it is avowed, is the formation of the public taste, and this object can only be attained by rendering the said public familiar with the best productions of the men who have figured in their generation. This is the more true, because the works of art in the Academy's collection have been painted without reference to the colour or tone of those around them, and, as a rule, when their authors were in the zenith of their powers. I therefore venture to think that in keeping its pictures to itself, the Academy has falsified a portion of the programme which is understood to be that of its institution, and that it has thus become an institution rather for the benefit of poor artists than for the development of taste in the higher branches of art amongst the public in general. The one object ought to have been attended to, the other ought not to have been lost sight of; and until both of them shall enter into the scheme of the Academy, it cannot be considered to number amongst the institutions that are likely materially to influence the future prospects of art in this country, or to aid in the development of public taste in the most ready form that appears to me to be imaginable. I do not know positively whether the last named object ever entered into the plans of the founders of the Royal Academy, but I believe that they were originally more pre-occupied with the low prices paintings could command in the days of its foundation, than with any general ideas about the patronage of art; and therefore it is that I should be little inclined to seek in the organisation of that body for the means of forming the taste of the nation in this particular walk of the development of the human faculties. There must be a change in the fundamental institutions of the Academy itself before it can in fact be considered as a body destined to modify the public taste of England, and to introduce the feeling for pure art as a source of public gratification and enjoyment.

There remains to be considered the influence which such institutions as this one of the Society of Arts can exercise over the future prospects of those pursuits, and I would fain dwell upon them in some detail were I not afraid of trespassing upon your attention. Founded, as this Society was, for the purpose of Encouraging Arts and Manufactures, and conducted as it was for many years with reference to the former object rather than the latter, it cannot be considered a hardship that the latter object should now principally occupy its attention. The fact is, that in England the arts, as applied to manufactures, have been sadly neglected, and I can understand that an effort should be made to introduce a higher class of design into the productions of industry. Our goods may have been more solidly and more conscientiously made than those of other nations, but they have been sorely deficient in taste, and the Society of Arts has

done its duty well in endeavouring to remove this reproach from our nation, by devoting its energies to the improvement of the design of our manufactures, and to the education of the class of men who are entrusted with their execution. But I fear that the attention of the Council has been too exclusively turned in this direction, and that pure art, as pure art, has occupied rather too little of their notice. They seem to have fallen into the error which Comte L. de la Borde has connected himself with, of making the end of public encouragement of art centre itself solely in the habitual reproductions of correct forms in industrial products, and to have left aside the satisfaction of the higher tastes and the nobler aspirations of humanity. All that they have done has been well done; the only reproach that I would make to the Council is, that they have not gone far enough into the encouragement of the pursuits which have no direct practical result, or one which is not susceptible of a money appreciation. Even in the interests of the manufacturing classes, it seems to me that great good would be effected were the patronage of high art to form an element in the composition of the programme of this Society, and that they would gain by the production of a nobler standard of painting and sculpture. The connection between industry and art is very subtle, and the means taken for the encouragement of the one often tells upon the other in a strange way. The experiment has been tried of developing the taste of manufacturers, and of improving their feeling for the application of art to their processes; would it be too much to ask that something should now be done for the production of a feeling for that quality, irrespective of its application, and an appreciation for its productions, through the instrumentality of this Society? The influence of our body is very great, and any course they might adopt with respect to this matter would be sure to meet with numerous imitators. For my own part I should hail with pleasure the adoption of some such course as that cited to have been held by the club "*Arti et Amicitiae*" (with all the differences of time, place, and national education), which, I think, might result in the diffusion of a truer taste for the Fine Arts in the bulk of our population, now left without guidance in its aspirations after ideal beauty. Education in this branch is only to be acquired by long study, and the intimate acquaintance with the best models, and the end and object of this Society ought to be to furnish them in a manner easily accessible. The satisfaction of the imaginative faculties is a necessity of our intellectual existence, which must be taken into account by a Society professing to lead in the path of progress, and it is mainly on this score, of the neglect of their cultivation, that I think the recent conduct of the Society of Arts has been rather deficient.

The conduct of the French government in respect to the encouragement of the Fine Arts, might furnish us with a good lesson of what to avoid as well as what to imitate in this matter. The Minister of State, the Minister of the Interior, the Minister of Public Works, all have their separate budgets for the encouragement of the arts, and all of them labour in the cause with the genius for organisation which the French race has always exhibited; but the results obtained are far from satisfactory, and the character of the productions of the French school is more remarkable for its adaptation to the temporary wants or fashions of the day, and to the sentiments it may be in the interest of the government to inspire in the people, than it is to the higher aspirations of the human soul. It is, perhaps, one of the necessities of the governmental patronage of the arts, that it should be connected more immediately with the wants of a practical nature than with the efforts made to attain an ideal perfection, and the French government cannot be blamed for its attempts to spread the taste for artistic excellence, by the encouragement of attempts to introduce it in the ordinary processes of industry. Whatever is effected by the State must have a practical tendency, and the philosophical wants of artists are not sufficiently so to engage the at-

tention of men who deal with the necessities of the passing times. It is the advantage which the freedom from the restraints that governmental action imposes upon our neighbours that constitutes the great advantage of our Society, and would enable it to divert to the encouragement of pure art many of the resources which they must concentrate upon the vulgarisation of that quality. We are in the position, to a great extent, of the Italian governments of the close of the middle ages; and as they could indulge in philosophical disquisitions upon the influence of painting and sculpture, which led to the attainment of the excellence of the Medicean era, so we could, by a judicious exercise of the power and influence we possess, encourage the tendencies towards the development of the nobler faculties of our nature, which are always struggling to find an expression in the mass of the nation. Much has been done by this Society to advance so desirable an end. I conceive that more could still be done by it, and by the club organisation of English life, and that the prosperity of such institutions would be greatly benefited by such a course. Certainly the interests of the arts would be advanced were the governors, or directors, of these institutions able to see clearly that their duty, as well as their interest lies in the cultivation of them for their own sakes, and not for the sake of the ameliorations they might obtain in the forms of the objects of industry. Both these institutions, the clubs and such societies as this, have, I conceive, this duty to perform; it must be done carefully, willingly, and, if set about earnestly, it may involve the whole future destinies of civilisation.

#### DISCUSSION.

Mr. BRETT referred to the period of art-history in Holland, when the wealthy merchants of that country not only purchased the works of the great Italian painters, such as Carlo Dolce, Correggio, and others, but also imported productions of art from all parts of the world—cabinets from Japan, table-cloths from Persia and the East, and marbles from Italy. That was a period in which it might be said that a taste for the luxurious in art existed amongst the wealthier classes in Holland, and this gave rise to the Dutch school of painters, which included the names of Rembrandt, Ostade, Hobbema, and other great men; but in more recent times this taste for the higher productions of foreign art appeared to have declined, and in the exhibitions of painting held in Holland within the last few years, they did not find the works of the great Italian masters, showing that such works were not now sought as formerly by the great Dutch collectors, who were more inclined to purchase the works of their own school, and this change of taste had also acted favourably on modern Flemish art. No country whatever had produced pictures so perfectly in accordance with the spirit of the nation as Holland; and it might be truly said that the social history of the people was recorded in the pictures produced by the artists of that country. With reference to the encouragement of art in England, he regretted that the want of taste of George the Fourth had prevented the acquisition of the Orleans Gallery by the nation, a collection which would have furnished valuable opportunities for study to our English painters.

Mr. J. BEAVINGTON ATKINSON imagined that most present would be inclined to agree with the general conclusions of the author of the paper, but with regard to many of the details he for one most decidedly differed. He thought Mr. Burnell had taken too unfavourable a view of the present state and the recent progress of art in this country. He could in some measure account for that by supposing that Mr. Burnell's studies in Holland had drawn away his attention from what had been done in the meanwhile in England. The subject had been treated under the several heads of church patronage, state patronage, and municipal patronage, and, therefore, he (Mr. Atkinson) should offer

no apology for following him in those several departments of inquiry. In the first place, as regarded the church, he was astonished to hear the assertion that, both in Holland and in this country, the church had exercised no influence upon the progress of art, and that in the Protestant faith there was a total absence of symbolism. He need scarcely say that architecture ranked amongst the highest manifestation of Christian art, and that in this country there had been avowedly a marked revival of Gothic architecture. Then again, as regarded sculpture, he would refer to the *eredos* which were often put into the new churches of this country; and further, as regarded painting, he need only enumerate the frescoes by Dyce, in All Saints' church, *Margaret-street*, and those by Watts, in St. James-the-Less, Westminster; other churches, which might be enumerated, also contained important mural and fresco decorations. Furthermore he would protest against Mr. Burnell's too general conclusion that Protestantism was not capable of art-manifestation. He did not speak of the minor sects of Protestantism, but if they looked to the grander forms of faith in this country and elsewhere, they would find that, when spiritual and enlightened, it had shown itself inherently capable, as he believed it to be, of the highest art manifestation. Therefore he entirely differed from Mr. Burnell in his conclusions as to ecclesiastical art in this country. That gentleman had told them what the State had done, or rather what it had failed to do; that the Commissioners of the Fine Arts had accomplished nothing, and that the men who were selected to serve on that commission were not such as were able to exercise individual influence upon the taste of their age. Now he (Mr. Atkinson) would not mention any of the living members of that commission, but he believed he was correct in saying that both Hallam and Macaulay were among the number; and he knew that many of the leading men in this country were, almost as a matter of course and necessity, chosen to serve on that commission, and if Mr. Burnell had read the published reports of that body, he would have seen that, labouring under great difficulties, they had accomplished much for art in this country. In support of that assertion he need only enumerate a few of the works in the Palace of Westminster. The frescoes "Spirit of Chivalry," by Maclise; "Lear disinheriting Cordelia," by Herbert; "The Meeting of Blucher and Wellington, after the Battle of Waterloo," by Maclise; and a work now in progress by Herbert, "Moses bringing the Tables of the Law." He was given to understand by those capable of forming an opinion, that the last-mentioned work, for accuracy of drawing and dignity of treatment, would still further enhance the status of high art in this country. Therefore, he must say, he did not comprehend the sweeping—the almost unqualified assertion of Mr. Burnell, that the Fine Art Commissioners and the Government of this country had done nothing for art. They might not have done all that could be desired, but they had made a beginning, which had resulted in considerable success. With regard to other public patrons of art—municipal institutions, clubs, &c., it would be well, he thought, to extend their views a little beyond this particular club in Holland. Taking a survey of Europe, they had amongst the Italian mediæval works, Raphael's "Story of Cupid and Psyche" in the Fornarina Palace of Rome; the works of Giulio Romano, at Mantua; and Guido's "Aurora" in the Palazzo Rispolgioso, in Rome. In Germany they had the "Triumph of Maximilian" in the Public Hall of Nuremberg, attributed to Albert Durer. Those were the chief works with which he was acquainted belonging to the middle ages. Coming to modern times, they found analogous decorations, for example frescoes illustrating the History of Germany, in the Public Hall of Dresden; "The Battle of the Huns," "The Destruction of Jerusalem," and other high historic compositions, by Kaulbach, in the New Museum of Berlin; and a historic series in Antwerp, executed by Leys, some of whose

pictures they would recollect were in the late International Exhibition. Thus this club in Holland was by no means an exception. In fact, they had mural decorations, in one form or other, throughout the middle ages down to the present time. Mr. Burnell left them to infer that in this country we knew nothing of like attempts. The very room in which they were assembled was evidence to the contrary. Here they possessed the paintings by Barry, representing the "Progress of Civilisation;" and in the hall of Lincoln's Inn, coming down to present times, they had the noble fresco of "The Legislators of the World," by Watts; and in a hall in Oxford were several pictures by so-called pre-Raphaelite painters. Therefore they had made already in this country a good beginning; and, considering the failures abroad, he did not know that they should be particularly discouraged by any possible failures they had sustained in England, and hence he felt bound to take exception to the too unfavourable view which was taken by Mr. Burnell on the present revival of the arts in this country. They had seen in successive international exhibitions, both in Paris and in London, that the English school of art took a very good, and in many respects a fully equal, position with the other schools of the Continent. In architecture, avowedly, when our architects came into general European competition, they had on several occasions not only obtained the premium for design, but also the execution of the work competed for. He had shown what had already been done by the state, by the church, by individuals, and by collective bodies; and he repeated he saw no reason why in coming years the arts in England should not continue to advance as they had hitherto done, and assume an equal position with the arts on the continent of Europe.

Mr. J. G. CRACE remarked that the subject before them was a difficult one to speak upon without due deliberation. If he rightly understood it, it resolved itself into this—Did our social institutions affect the condition of art? Out of which arose the further question—Did that art influence our social system itself? That social institutions must always exercise a strong influence upon art must be patent to all. From the earliest times they knew very well that art had always been particularly influenced by the special institutions of different countries—whether they looked to the earliest ages of Egypt, Greece, and Rome, to the revival of art in Italy, or even to our own times. Now they must all have felt, no doubt, that a state constituted like ours laboured under considerable difficulties with reference to the patronage of art. They knew that where a man had unbounded means, and where he sought to impress his own personal name and influence upon a country, there was no better way of doing it than by availing himself of the powers of art as a means of handing his name and acts down to posterity. They saw that in early times, both in the ancient statuary and more particularly in the earlier efforts of the Italian painters, this spirit had been the prevailing one. It was the favourite saints and the actions of particular religious communities which formed the subjects of the works of the earlier painters. It was the military exploits, the deeds of great conquerors which had exercised their influence upon the paintings of France. For ourselves, we in some degree resembled the Dutch, inasmuch as the domestic relations exercised the greatest influence here. They had noticed what crowds assembled around the painting of Epsom Races some year or so ago. Everybody, however little informed, seemed to take interest in a scene so familiar to him. At the same time, he was bound to say that such a painting as that of the "Finding of Our Lord in the Temple" also attracted its thousands, and was a proof that if the higher style of art were encouraged it would be appreciated. And this brought him to the second question, as to the influence of art on our social system. The Exhibition of Art Treasures at Manchester, four or five years ago, was regarded as a means of awakening the

mind of the labouring classes to what good painting really was. As an instance of the ignorance of art amongst such people, he knew of a case of two men sitting down at that exhibition, and one asking the other, "I wonder when they are going to begin." That man's idea of art was that there was some kind of entertainment connected with it. The mere looking at the pictures seemed to afford him no pleasure, and he (Mr. Crace) understood that generally the people looked at them in a sort of wonder as to what they meant, and were unable to understand the events sought to be represented in those pictures. Now, in France, and especially in Italy, in former times, art had an extensive influence upon the people, who, by constantly looking at it, and having it made familiar to them, became able to judge of, and thoroughly to enjoy, what was presented to them. And he might be allowed to say that education in art extended to the million, was not confined to the few, and exercised a most powerful influence, not only on the state of the feelings, and the degree of refinement, which was education in itself, but as leading to great commercial prosperity, or the development of a taste which might be said to be of great value in manufactures. At the present time, when materials were so difficult to be obtained, and where the action of a slight alteration of price upon the raw produce would so influence the value, it was of the utmost importance that taste should be promoted in a country; and nothing could so educate that taste as the making the people familiar with the highest works of art. He acknowledged that in our public institutions there was great lack of this high art. In our public buildings we were sadly deficient, and there was a great deal of truth in what Mr. Burnell had stated. No doubt an effort had been made, but it was a small one, compared even with what had been done in less important countries than this. No one could compare anything that had been done here with the paintings of Kaulbach, in the Museum of Berlin. It was no use being patriotic and at the same time unjust. No doubt a great step had been made, and great disadvantages had been bravely encountered, but there was no doubt that art was not sufficiently encouraged in our churches, our clubs, our public halls, and other places, as was the case abroad.

Mr. PURDIE remarked, with reference to the encouragement of fine art by the Government, he did not know of any better way of doing it, either by a government or an institution, than by employing the best men that could be found, and paying them well for what they did. A most useful effort had recently been made in this country to reunite the arts of painting and architecture, the divorce between which took place in the seventeenth century, and had been so fatal to both, but more especially to painting, that it had yet to recover a great deal of lost ground. Mr. Burnell had objected to the names put upon the Fine Art Commission. It would be invidious to go over those names, but that commission included the name of the late Prince Consort, of Sir Charles Eastlake, and of almost all the best men that could be found whose opinion would be of value on a subject of this kind. The labour which the commission had given to this subject was something enormous. No efforts had been spared to collect information that was likely to be useful. The most able men were sent out to collect that information and when collected it had been presented to the Houses of Parliament in twelve reports, which were easy of access to all. Fresco painting was until recently an art unknown in this country. He was not aware of the existence of more than three fresco paintings in this country previous to the execution of the pictures in the Houses of Parliament, therefore, if that style of painting had not as yet been so successful as they could wish, it was not to be wondered at. At the same time he believed the frescoes in the corridors of the Houses of Parliament would compare favourably with those found in foreign countries; and

he thought the last picture there by Maclise, executed in the new material of water glass ("The meeting of Wellington and Blücher"), would challenge comparison with that of Kaulbach, in Berlin. As a first attempt with a new material he considered it was a great success, and he had no doubt this first effort would be greatly improved upon. Difference of opinion would exist as to whether fresco was the best method of painting for the corridors of the Houses of Parliament. He did not know, considering the facility our artists had in oil painting, whether it might not have been as well that those pictures should have been in oil, because in their situation in most cases the eye would not come within the angle of reflection, and no part of the subject would be lost. That was a point open to discussion, but he thought it extremely injudicious for any man to place his single opinion against the deliberate judgment of the body of men who had decided this question.

Mr. PHILIP PALMER remarked that in the allusions which had been made to the decoration of churches in this country by paintings, no mention had been made of painted glass windows, which had received great encouragement during the last quarter of a century. Twenty-five years ago, a stained glass window was a very rare thing, whilst at the present time they rarely saw a church without them. That, at all events, was a style of art which the church had patronised; and he quite agreed with the last speaker, that the best way to encourage the fine arts was to pay a good price for the work and employ the best men to do it. He believed the opinion was gaining ground that they must go abroad for the finest works of art; but still good works of art could be produced in this country at the present time, and if sound judgment were exercised, and such a price paid as would secure the best artist, they would obtain productions in art which would hold a place against those of any country in the world.

Mr. ROBERT RAWLINSON, whilst agreeing with many of the sentiments expressed in the paper, differed from some of the inferences. It was very useful to examine what had been done in past years, but it might be fallacious to draw conclusions from this as to what a nation ought to do now. We must always consider the circumstances under which any great works were produced, and what was the object to be answered by those works. The great mediæval pictures were produced at a period when symbolism was employed to present in a visible form the great objects of faith and worship. He did not mean that worship was directed to the pictures, but they were intended to lead the mind to the subject represented in the picture, and there could be no doubt that the best men were chosen for the work, and were adequately paid for it. They were men who led honourable lives, who associated with princes, and all the power of personal emulation was brought to bear on the production of those works. It was unfair to refer to that age which had past away, and blame our artists for not producing works of equal excellence. He could mention names of artists of our own age, who, if they had received the same amount of patronage as was bestowed upon art in the mediæval periods, would probably have transmitted to posterity names as imperishable as those of Raphael, Michael Angelo, Leonardo da Vinci, and others. There was Haydon, whose aspirations were perhaps higher than his powers of execution; there was Hilton, who, had he been encouraged, judging from the works he had left behind him, would probably have gained immense renown for his grand historic and religious pictures, but he received but little encouragement, and died in poverty. He remembered to have seen in this room an exhibition of the pictures of Etty. For twenty-five years that artist painted without a single commission, and on seeing his pictures collected on these walls, it was a painful reflection that not one of them belonged to this nation or to this metropolis. Those great pictures were principally distributed in Manchester and Edinburgh. If it was found that failure and poverty waited on the study of high art, it

was not to be wondered at that it was not followed. When the Fine Arts Commission called for works of a grand class, they would remember the cartoons that were exhibited in Westminster Hall; there sprang up almost at once an effort and power equal to the emergency that called them forth. There had been no demand for that class of art since then, and therefore the modern school of artists were occupying themselves upon domestic pictures; and, as far as his own knowledge went, he did not recollect any period in the history of art in which there was a finer class of domestic pictures painted than they had now, especially in water-colour landscapes. They had some artists now whose works, though *petites* and pretty, were, as far as they went, absolutely perfect,—nothing could go beyond them. Then as to architecture, he did not think the nation was worthy of so much blame. There were the Houses of Parliament, and although it might have been a mistake to have revived that special style of architecture, yet he did not hesitate to say that never upon the earth's surface was a finer block of buildings placed as regarded execution than the present houses of parliament. Then they had the Reform Club, by Barry, and St. George's Hall in Liverpool. With regard to sculpture, it was not fair to speak of it so discouragingly; as to the statues in the corridor of the Houses of Parliament, he had heard Mr. Gibson express an opinion that they constituted the finest group of portrait sculpture in existence; but if encouragement was not given to sculpture they could not expect any great works. They ought not to look to the past but to the present, and to the necessities of the period in which they lived. They ought to pay liberally for what they wanted, and if they did that, depend upon it they would not fail in developing the highest class of art.

The CHAIRMAN rose to propose that the thanks of the meeting be given to Mr. Burnell for his paper. He thought, with that gentleman—and that was the important statement conveyed in his paper—that their ecclesiastical and corporate bodies might do a great deal more for the encouragement of art than they had done. In point of fact, as Mr. Burnell said, they had done very little. It was only in the year 1851, that sculpture was placed in the niches of the Egyptian Hall at the Mansion House. He thought in our town-halls, clubs, great guilds, and city companies, more encouragement might usefully be given to Fine Art. It would add to the enjoyment of all who visited those places, and would exercise a beneficial influence upon the taste of the country generally. He did not quite agree with Mr. Burnell in his estimate of the present condition of art in England. He thought the British School of Art held its own in painting and sculpture; and certainly in both, as applied to manufactures, they had seen great improvements at the late International Exhibition. In point of fact he would say that the only rival we had in any branch of manufacture with regard to design was France, but in that Exhibition in many articles we successfully competed both in manufacture and design with our French neighbours, who had always held a higher reputation in the latter. Improvement was still going on in that direction. The various schools of art throughout the country were no doubt exercising a beneficial influence upon large numbers of persons engaged in industrial pursuits. With these few observations, he begged to propose a vote of thanks to Mr. Burnell for the paper he had read.

A vote of thanks having been passed, Mr. BURNELL acknowledged the compliment paid him. He had been unable to hear many of the remarks that had fallen from the different speakers, but he would say upon the subject of the revival of Gothic architecture, as remarked upon by Mr. Atkinson, it took place first of all through the instrumentality of Mr. Rickman and Mr. Pugin, the former gentleman being a Quaker and the latter a Roman Catholic; and therefore the Church of England had nothing to do with the matter. With regard to the observations of Mr. Rawlinson, that they ought not to think of comparing the institutions of other

times with those of the present day, he begged to say that he had distinctly stated in his paper, that he considered that little or nothing was now done by society at large to encourage art, that encouragement generally proceeding from individuals. What Mr. Rawlinson had said with regard to Etty was perfectly true, and confirmed that which he (Mr. Burnell) had urged—that they did not encourage high art now. That, he thought, was the great defect of society in the present day. He was perfectly prepared to expect that the ideas he had expressed would provoke a considerable amount of discussion.

The Secretary announced that on Wednesday evening next, the 11th March, a paper by Commander Bedford Pim, R.N., “On an International Transit Route through Nicaragua,” would be read.

## Home Correspondence.

### COTTON SUPPLY.

SIR,—Not having been able to take a part in the discussion which took place on the cotton question at two recent weekly meetings, I beg to trouble you with a few observations on the papers of Mr. Shaw and Mr. Cheetham, and on the discussions which followed them.

I think almost everyone who reads these papers, and the observations of the various speakers who addressed the meetings, carefully and impartially, will agree with me that the immediate future of the cotton trade is not so gloomy and desponding as Mr. Cheetham thinks, and that the prospect of an adequate supply is not so bad, or the time when it will arrive so distant as the writers of the papers and most of the speakers appear to believe.

The following facts were generally admitted:—

1. That the extent of land under cotton cultivation is sufficient for the supply of the world, if proper attention is paid to it.
2. That India now produces more cotton than America ever did, the annual growth being estimated at from four to six millions of bales.
3. That the quantity produced is capable of great increase.
4. That Government interference is required only to give information to cultivators as regards quality and price, and to assist in making roads and railways.
5. That exotic cotton can be cultivated in India, and will realise remunerative prices.
6. That time only is required to bring the cultivation of exotic cotton into active operation, but that it is not easy to induce the natives to change their ordinary crops, or to satisfy them that they will realise the high prices quoted.
7. That, besides India, there are other countries, such as Brazil, Egypt, and West Africa, where cotton is grown, from which we may expect in the aggregate a largely increased supply.
8. That there are countries, such as the West Indies and Italy, where the cultivation has been neglected and almost lost, but in which cotton may be again profitably grown.

These facts, if not admitted by every speaker, were disputed by no one.

But it may be said, we can obtain the quantity we require but not the quality; and that, as the extra quantity would be obtained under the stimulus of existing high prices, the supply would fall off or decrease on the restoration of peace in the Southern States.

First, then, as to quality:—Many members of the Society will recollect the beautiful specimens of Indian muslin exhibited in our rooms some years ago, when

a turban was unrolled and shown to consist of one piece of mu-lin of great length and width, of the most beautiful texture and fineness, and of which the quantity produced in India was said to be considerable.

If Indian cotton will produce such fine cloth as was then exhibited in the hands of native spinners, may we not expect as much from it in the hands of our Lancashire spinners? This fact surely disproves the assertion often made, that Indian cotton is not grown of sufficiently good quality to become a substitute for good or middling Orleans.

No doubt the quality of Surat cotton recently imported has been very inferior, but we must not forget the difference there will be in the quality of the cotton shipped when, instead of taking off a surplus at a very low price, the best cotton which can be found is purchased for specific orders and at highly remunerative prices.

Then as to price:—The ordinary price of Surat cotton, before the war, was 2½d. to 4d. per lb., and of New Orleans, 5d. to 6½d.; now the prices are, 2s. 6d. to 2s. 7d., and 1s. 8d. to 1s. 9d. respectively.

No one can doubt that if these prices continue for two years, or even for one year longer, such will be the stimulus to production all over the world, that we shall soon have cotton enough; and, putting India out of the question, a great deal of fine quality.

But what will be the probable price next year, if peace be made in America in the course of this year?

Will New Orleans fall to the price it bore before the war? Does any one believe that to be possible? Can cotton be grown in a highly taxed country, as the States of America must be, whether separated or united, as cheaply as it was in an untaxed country before the war?

Or if all the loans and debts be repudiated, and no taxes be required to pay the interest thereon, can such an impoverished country grow cotton as cheaply as when it was prosperous? And further, how long will it take to renew destroyed plantations—to reorganise labour—to reinstate damaged machinery, and to resume all the minor arrangements required for the pursuit of successful commerce?

If all the misfortunes, consequent upon civil war, can be overcome, it must be a work of years, and what will be the course of trade in India and all other cotton-producing countries during this period of time?

In every country likely to grow an important quantity of cotton the cultivation will be prospering under the influence of a few years of very high prices; and the quality will be as constantly improving as the cost of production will be decreasing.

The new mechanical appliances, and the expenses attending the extension of the area of cultivation, will be covered by the higher prices now, and for some time sure to be, current, so that when lower prices do come, as they assuredly will, they will be met by an untaxed and prosperous people, who will then be able to compete in price, and I hope in quality, with the highly taxed and impoverished Southern planters.

Instead, then, of New Orleans being exported profitably at from 5d. to 6½d. per pound, we may expect the planter will demand much higher prices, and East India cotton, dirty and badly packed, realising only 2½d. to 4d. per pound, will, when properly packed and improved in quality, be sure to realise the same proportionate advance according to the supply from all parts of the world, which price will offer ample inducement to the ryot to continue his extended cultivation, and the more careful treatment of his crop.

In further illustration of these views, I will refer briefly to the discussions which took place on the papers read by Mr. Shaw and Mr. Cheetham.

The speakers on the first occasion were more philosophic, more hopeful, and more practical, than on the second, and fault-finding seemed to be dropped, each speaker being anxious to afford the best and largest amount of practical information in his power. This was

also the case, with one striking exception—Mr. Ashworth—last Wednesday, but following as he did the statesman like speech of Sir John Lawrence, his observations fell coldly on the meeting. He reproduced oft-refuted statements, and argued that as it was shown upon reliable authority that good cotton could be grown in India, there must be fault somewhere that it was not now ready to our hands, and that fault of course, in his opinion, rested upon the government alone.

Mr. Ashworth forgets that the Indians have not hitherto grown for export the quality that we want; indeed, there was no inducement for them to export it. He says, that had some one some years since done something, we should now have had cotton. But is this a true reading of the past? Indian cotton at the price it realised here offered no inducement to the ryot to displace other crops and to grow cotton largely for exportation—other produce did. Seeds, for instance. No sooner did the Russian war interfere with our ordinary supply, than these were obtained from India, and have from that time become an important article of commerce with India.

But on what ground could the Government induce the cultivators in India to grow cotton in preference to other crops, when the price was unremunerative, and while there appeared to be no limit to the supply of a superior quality, at a cheap rate, from a country which the great authorities of Manchester told us was governed with such wisdom by the people, that war, much less a desolating civil war, was all but impossible?

Whenever a fair price could be relied upon for any agricultural produce of India, we have always, and in a very short time, been supplied; and no doubt the same laws which have produced so large a quantity of sugar, seed, silk, and other things, will now ensure us an ample supply.

These, then, are my reasons for thinking that the future of cotton is not so gloomy and desponding as the Manchester school would induce us to believe, and why I do not concur in their statements in reference to the probable supply of cotton.

The course of trade, our exports and imports, and our revenue, for 1861 and 1862, show that public opinion—led, perhaps, by the constant appearance of the cotton interest before it, and by the assumption of superiority which has characterised the Manchester school during the last few years—has overrated the influence of this branch of trade on our national prosperity. The colonial interest, to which we are now so much indebted for the maintenance of our exports, and the cotton interest—the value of one having been underrated, and that of the other unduly magnified—will each now find their true level; and whilst the one is proceeding in a course of uninterrupted prosperity, I trust that we shall ere long see the other regain its wonted position in our commercial statistics.

But deploring and trying to relieve the distress caused by the disturbance in our supply of cotton as all must do, we must not forget that a large section of the trade and commerce of the country interested in cotton has benefited very largely by the shortness of the supply. The extra profit on the stocks of raw cotton held when the war began—the increased value of that larger quantity—the stocks of manufactured goods on hand at home and abroad—the extra profit which will be realised from the effect of reduced production, and also the avoidance of a commercial panic from over production, which all thinking men saw looming in the distance, are sources of compensation for the losses and difficulties which a large class must necessarily suffer from the stoppage of so many mills; but how much greater or less this loss is than would have followed another twelve months' production similar to that of 1860, is a question not easily determined.

On the whole, then, with respect to these papers on cotton, as with the series which have been read on previous occasions, I think the Society has much reason to be satisfied, for I believe its volumes now contain more

original matter, on the growth and manufacture of cotton, than can be found in any other publication.

I am, &c.,

WM. HAWES.

SIR,—In the report of the few sentences spoken by me at the last meeting of the Society of Arts, the mistake of one word conveys a meaning quite different to what was intended.

I referred to "Ethiopia" above Egypt—not Egypt itself—as the country wherein the Egyptian cotton of commerce was introduced into Lower Egypt as recently as the year 1820; the production of this exotic plant having increased so rapidly in the latter country, as to have amounted to 150 millions of lbs. in the present season of 1862–3.

Under the general name of Ethiopia may be comprised (exclusive of Nubia) the countries of Taka, Athara, and Sennar, all subject to the Viceroy of Egypt, with the adjoining independent kingdom of Abyssinia. Throughout all these regions the cotton plant is indigenous—its wool having from the earliest ages been celebrated for its superior quality, and it is from thence that the article is now being sent to India.

Two years ago, at Manchester, I directed attention to the importance of Ethiopia as the native country of the fine Egyptian cotton—but in vain. It may, perhaps, be otherwise now that Ethiopia is forcing itself into notice as an exporting country.

I am, &c.,

CHARLES BEKE.

Bekesbourne House, Canterbury, March 2, 1863.

#### THE TRANSPORTATION QUESTION.

SIR,—One of the best results of the occurrences in London, during the late dark evenings and nights, has been the interesting "Winter's Tale," read by Mr. Ishister on the 21st January, which has led to much thought and discussion on the subject of convicts and their treatment.

Some years ago, a sojourn in both convict and non-convict colonies, induced me to investigate the subject more closely than I otherwise might have done, and, much to my regret, the question has recently, in a most disagreeable manner, forced itself upon my attention.

My object in writing these lines is not to treat of the general question of the punishment of crime in detail, but rather to point out how that portion of the subject included under the terms "transportation," or "home imprisonment," should be looked at in order to arrive at a sound conclusion as to the advisableness of adopting one or the other course.

Of late criminals have been almost entirely regarded from a convict's friend point of view, and notoriously the eye of the lover sees not the mole on his lady's cheek. Sympathy for the convict, whether maudlin or from a hearty desire to raise a degraded being into a wholesome condition of mind and body, is not conducive to a broad view of the whole question, or even to a right assessment of the value of the principal item in the matter, but interests the mind, microscopically, in a very small portion of the whole.

Now, Sir, it seems to me that there are several groups of persons whose interests, views, and even inclinations—call them prejudices if you will—ought to be, and must be, studied in preference to the criminal:—

1.—THE INNOCENT, HARMLESS PUBLIC.—The wearing occupations of modern life, particularly of those persons whose lot is cast in London or other large cities, demands at least that exhausted nature should be restored as far as possible by sound healthy repose.

But the conditions necessary to secure this very moderate expectation are decidedly wanting, when during one and the same night the two houses adjoining to our own have been entered and plundered, and next we find that in broad daylight our neighbour on the other side has



been robbed to a serious extent; and worse still, within a mile from our home some dozen houses have been broken into during the present winter by desperate burglars, and in only one instance have the parties been traced, and that not a night attack. A policeman who endeavoured in one case to secure a fellow was so worsted in the conflict as to be left disabled, seriously injured, on his beat.

Instead of enjoying sound sleep, we listen for the stealthy tread in goloshes of the burglar's foot, the wrenching of a shutter, or the picking of locks; while silent matches, birdlime plaisters, jemmies, bits of candle, &c., found on the premises, indicate such a judicious selection of means for the accomplishment of the desired end as almost to deserve success.

Such being the unexaggerated state of the case, not in one locality, but in many, is it to be wondered at that men are beginning to inquire, for what purpose are rates and taxes paid? Every attention is given to defend us from our foreign enemies, and "Warriors" and Armstrong guns are provided without stint, but against the more dangerous foes, our home-bred ones, no protection is afforded.

Unquestionably the Government has this winter utterly failed in its primary duty, the protection of the innocent.

If this state of things is to continue, let us be advised of the helplessness of our bounden protectors, and then, with such appliances as private arrangements may enable us to procure and use, and with the triple armour of a just quarrel, it will be rather hard if the burglar does not come worst off.

Everyone expects that fresh criminals will be continually produced; but we maintain that directly it was shown that the mass of crime this last winter was the seething of old criminals, it was the duty of the Government to the public, and would have been humane to the poor wretches themselves, to have called in every ticket-of-leave man who, in such a time of distress, could not clearly show that he was earning his living by proper and honest means.

Life and property must be made secure in England; a condition of things that does not at present exist. The innocent public must be considered before the comfort or reformation of the convict, and whatever means may be found necessary to secure this object must be adopted, however much against our kindly feelings.

2.—EMPLOYERS AND WORKMEN.—Convict sympathisers have seldom been engaged in practical business, otherwise they would understand more fully the difficulties in the way of giving employment to, or obtaining it by, the class under consideration. Directly it is known that an employer has a vacancy for one workman, probably ten men apply for the situation, and of these ten one may be a ticket-of-leave man, and the other nine men of untainted character. Surely it is not more than scant justice to integrity to provide all the nine with work before the criminal, it being, of course, assumed that they are as efficient workmen; nay, further, it would be wrong in my opinion to select him until all the rest had found employment. I shall be reminded of the "lost sheep," &c.—true, but the unwandering sheep were in the fold, "feeding," the nine men in the case supposed are just in the condition of wanting food.

Again, workmen in many factories would not associate with a released prisoner; and who but must approve of the *esprit de corps* which shuts the door of the workshop against the thief, garotter, and murderer. I should lament to see the day when the British workman had become indifferent to the fact whether his mate was a convict or free man. I cannot learn that the humanitarians, who so warmly advocate the employment of ticket-men, select such to be their grooms, valets, coach men, butlers, &c., and until they do their argument is very one-sided.

3.—THE COLONIES.—In the present advanced condition of many of our colonies, it is more a question of the balance of advantages, than the moral aspect of the sub-

ject, which decides their opinion on the convict question; and proof of this is found in the fact that while New South Wales, Victoria, Van Dieman's Land, convict-founded colonies, repudiate all idea of receiving further supplies of that article, West Australia appears to be quite willing to welcome as many as we choose to send thither, subject to some few restrictions.

Undoubtedly the introduction of the convict element into a colony founded by free persons, would seldom or never be attended with good, for although their labour might be cheap to those settlers to whom they might be assigned, this, in itself, would lower the rate of wages and thereby deter free men from emigrating to such colony; and I apprehend that the reason why West Australia is still willing to receive convicts is to be found in the fact, that, owing to various circumstances, free men are not attracted thither in large numbers. Nevertheless, it must be borne in mind that the Australian colonies have risen to their present position by convict labour, the roads and public works having been constructed by convicts.

Formerly the settler had the benefit of the cheap labour of convicts by simply undertaking to provide them with rations and clothes equal to those supplied by the government, which was thereby relieved from their support, while the settlers who obtained their services without payment of wages, in many cases sold the crops, the result of such labour, to the government, for the support of the non assigned convicts employed on public works.

The state of things now existing in Australia has been, to a great extent, rendered possible and brought about by the works accomplished in the previous half century by "persons held to servitude." To judge fairly on the question of Australian convictism, we must go back to the period when few, if any, free persons had the slightest idea of visiting Australia, and when that unknown land (barely to have traversed which is rightly deemed at the present time, and that by colonists on the fringe of the great continent, an achievement worthy of all honour) was specially selected by the government of the day, as a distant, comparatively uninhabited spot, and we think it was so selected, wisely, and with good results to England, the future colonies themselves, and the world.

4.—THE CONVICT.—If the public ought to be protected, if there are circumstances in which employers cannot, and ought not, to employ convicts, if workmen will not associate with such, and our colonies, for the most part, will not have them, all of which positions must be assented to, what is to be done? Although it is very hard that an intended boon should prove to be an evil, continued observation has confirmed the truth of the following remarks, which I penned and published several years ago on this subject:—

"Hundreds of criminals were yearly transported from the mother country to found a new Britain in the southern world, and tickets-of-leave were granted as rewards for good behaviour, which passes or certificates, while they prohibited the recipients from leaving the colony, permitted them to work for their own benefit, either by labouring for hire or engaging in business as principals, and a new life being thus opened to these persons, many become rich and honourable.

"Tickets-of-leave in a new unpeopled country, with scarcity of labour, are sources of undoubted good to the condemned, in whom hope is thus revived, and a new opportunity afforded of fulfilling the moral and social duties, and obtaining the advantages of life; and surely such a result is in every respect desirable. The colonists, also, benefit by this system, being enabled to obtain more abundant and economical labour.

"The question of tickets-of-leave in an old or peopled country assumes an entirely different aspect, for when ten free applicants compete for every vacant post of labour, it is cruelty to the criminal to start him afresh in the race of life with a tremendous blot on his name, and at fearful odds with the unconvicted. He has scarcely any chance of subsistence, but by resorting to his previous course of life, with such additional skill and intensified vice as his

prison thoughts and companions may have suggested. Prison piety is hypocrisy.

"Moreover, it is an unfair slur upon the untarnished character of the free artizan, who, if a convict workman is accepted to his prejudice, infers that virtue goes for nothing with employers; and those who may be required to work with ticket men must either give up their employment or lower their tone of morals, by associating at the same bench with convicted thieves and murderers.

"By going to a new colony, the free labourer voluntarily seeks competition with the felon population, and these objections do not obtain.

"The fresh locating of felons in any given place, or the discontinuance of transportation to any particular colony, depends upon other considerations. Here is simply discussed the question of tickets-of-leave in an old country, or the contrary—it is, without doubt, an intense, unmitigated evil."

Sentences should be uniform, moderate, and certain; the irregularity of the present system in these respects is very prejudicial to society.

The convict has forfeited all title to considerations of comfort; therefore, to be fed better and more regularly, to be more lightly worked, and far better protected from exposure than if he had pursued a course of honest labour, all tending to induce acquiescence in his lot, and to cultivate in him the notion that he is rather a pet, and the interesting object of attention and deep sympathy on the part of the public, is wrong, in my humble opinion.

Is this punishment? Is this a warning? Should not the object be to convince him that by working harder than if he had been an honest man he may live with some chance of comfort, and only by working very hard indeed can he ever hope to shorten the term of his punishment, and but one test, that of labour, should be admitted. If his religious convictions be deep, as is so frequently reported, let him show it by his disposition to work. "Shew me thy faith by thy works" should be the perpetual daily text of prison chaplains.

Except in some very extraordinary cases I could not approve of the suggestion to immure human beings in prison for life; it would be destructive of hope, a condition which every right-minded man would shrink from inflicting upon any rational thinking being—a living death. Hope through work—through hard work—is the inducement to reform which I would hold out to the most depraved. Moreover, by this plan of prison confinement, one of the most humanizing of the instincts of men—the family—is altogether lost sight of. An unprejudiced witness, Victor Hugo, in "Les Misérables," thus testifies to this point:—

"The most terrible thing for the prisoner within the four stone walls which forms his sepulchre is a sort of freezing chastity."

It was formerly not an unknown thing for the wife of a criminal to follow him to the colony; in some cases the husband was assigned to the wife, and, circumstances being favourable, they frequently reached a respectable position, to which they would not have had the slightest chance of attaining in the mother country.

Nor can I agree with the deduction that, because so many crimes have been committed of late by ticket-of-leave men, that they are irrecoverable. Many of them would reform if they had an opportunity, but what and all I contend for is, that in the majority of cases they have not now, never will have, cannot possibly have, an opening for restoration in an old populous country like England; they have no honest mode of life open to them. Hence, then, I can see no objection to the formation of a penal settlement in the district pointed out by Mr. Isbister, or, perhaps preferably, because they are islands, in the Falkland Islands. The climate is not severe; they are habitable, because Englishmen do go there voluntarily; they are very sparsely settled, and although not so pleasant as Australia, the comfort of the parties intended to be sent thither ought not to be studied. They should be permitted and

encouraged in the settlement upon small farms, and those having wives be allowed, after a term, to send for them, and although we have no fanciful notion that any large proportion would turn out poetical model communities—Pitcairn Islanders—we do think three advantages would arise: many would reform; others would adhere to their old courses, and get hanged; and the old country would only have to attend to her annual crop of weeds.

I hope I have shown in the preceding remarks that while it is an absolute necessity to prevent the unhappy defenceless public from the recurrence of such events as have taken place during the past winter, we are neither compelled to shut up criminals for a life-long death within dungeon walls, nor to exclude hope from their minds, but to temper justice with mercy is the true course. And notwithstanding the willingness of West Australia still to receive convicts, I do not concur in the opinion that it would be advisable to inundate that colony, neither would it be good to found fresh convict settlements in the northern part of Australia, because free settlements are rapidly creeping up all along that shore, and nothing is so injurious to a free small community as the neighbourhood of a penal settlement.

Rather I should prefer trying either or both the Falklands and the American territory; both are readily accessible but not so easy to escape from, and after trial could only be given up if found not to answer the purpose.

I am, &c.,

WILLIAM STONES.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. ...R. Geographical, 8½. "Recent Explorations in Australia," by Messrs. MacDonald Stuart, Landsborough, McKinlay, &c. British Architects, 8.  
Medical, 8½. Clinical Discussion. Dr. Thudichum, "On Cancer of the Pancreas; and on Purulent Disease of the Kidney, complicated with Disease of the Bladder," and other communications.  
Syro-Egyptian, 7½. 1. Mr. Bonomi, "Drawings of Egyptian Objects in the Museum of the Duke of Northumberland, at Alnwick." 2. Mr. Ainsworth, "Watershed of the Nile."
- TUES. ...Medical and Chirurgical, 8.  
Zoological, 9.  
Royal Inst., 3. Prof. Marshall, "On Animal Mechanics."
- WED. ...Society of Arts, 8. Commander Bedford Pim, R.N., "On an International Transit Route through Nicaragua." Graphic, 8.  
Microscopical, 8.  
Literary Fund, 2. Anniversary Meeting.  
R. Soc. Literature, 8½.  
Archæological Association, 8½. Mr. Syer Cuming, "On Bracteate Coins."
- THURS. ...Royal, 8½.  
Antiquaries, 8½.  
Royal Soc. Club, 6.  
Royal Inst., 3. Dr. E. Frankland, "On Chemical Affinity."
- FRI. ...Astronomical, 3.  
Royal Inst., 8. Dr. J. H. Gladstone, F.R.S., "On Fogs and Fog Signals."  
Royal United Service Inst., 3.
- SAT. ...Royal Botanic, 3½.  
Royal Inst., 3. Professor Max Muller, "On the Science of Language." (2nd Series.)

#### PATENT LAW AMENDMENT ACT.

APPLICATIONS FOR PATENTS AND PROTECTION ALLOWED.

[From Gazette, February 27th, 1863.]

Dated 21st November, 1862.

3129. W. E. Gedge, 11, Wellington-street, Strand—An improved elastic fastening for gloves. (A com.)

Dated 12th January, 1863.

98. A. I. Mahon, 25, Leinster-square, Rathmines, Dublin—Imp. in screw and paddle propellers, and a submarine propeller, also applicable to the raising and forcing of water or other fluids.

Dated 26th January, 1863.

228. A. Smith, Mauchlin, Ayrshire, N.B.—Imp. in certain parts of staples, locks, bolts, latches, and other similar fastenings.

Dated 30th January, 1863.

277. J. W. Branford, March, Cambridgeshire—Imp. in horse-hoes, and in the means of using the same in husbandry.  
283. W. E. Gedge, 11, Wellington-street, Strand—Imp. in hair nets. (A com.)



*Dated 2nd February, 1863.*

294. J. Gibson, Heptonstall, Halifax—Imp. in looms for weaving.

*Dated 5th February, 1863.*

334. A. Johnston, Comely Bank, near Edinburgh—Imp. in the propulsion of vessels.

336. A. Clarke, Staines, Middlesex—Imp. in knife-cleaning apparatus.

338. W. Robins, 4, Dame street, Islington—Imp. in the construction of fire lighters or faggots.

340. R. D. Tivnann, Wordsley Brass Foundry, Staffordshire—Imp. in holster boxes, or boxes for screws or pins to work in, and in the manufacture thereof.

*Dated 1th February, 1863.*

342. J. Cameron, Hematite Iron Works, Barrow-in-Furness, Lancashire—Imp. in the manufacture of iron and alloys of iron.

344. J. Mallison, jun., Bolton-le-Moors, Lancashire—Certain imp. in the process and method of dyeing yarns.

346. W. T. Cooper, Tooley street—Imp. in distilling apparatus.

348. W. Clark, 53, Chancery-lane—Imp. in the application of gas for the preparation of wood work generally and iron ships for their better preservation and reception of paint or other protecting coating, and for disinfecting ships, hospitals, and other places. (A com.)

350. J. Miller, Glasgow, and W. Struthers, Hamilton, Lanarkshire—Imp. in securing the corks, stoppers, or lids of bottles, jars, and other similar vessels.

352. G. Redrup, Loughborough—Imp. in machinery for the cutting of shives, bungs, corks, spiles, and vent or other pegs, and also in machinery for manufacturing the knives or cutters employed therein, such machinery being also applicable to the manufacture of trenails and other cylindrical and conical articles.

*Dated 9th February, 1863.*

354. B. Dobson and E. Barlow, Bolton—Certain imp. in carding engines. (A com.)

358. J. Goucher, Workop—Imp. in regulating the admission of air into the furnaces of steam boilers.

360. W. B. Rooft, 7, Willow-walk, Kentish Town—An improved respirator.

*Dated 10th February, 1863.*

362. T. Hill, Hampton-house, Great Warley, Essex—Imp. in the arrangements employed for the protection of markers at rifle butts.

364. M. Wiggell, Strand, Topsham—Imp. in machinery or apparatus and method to be used in the manufacture of every description of candles, tapers, and other lights.

366. J. F. Bottom, Nottingham—Imp. in the means or apparatus for dressing lace and other fabrics.

*Dated 11th February, 1863.*

368. A. Corneau, Charleville, France—An improved hot air stove.

370. E. T. Hughes, 123, Chancery-lane—Imp. in apparatus for drilling wood, stone, iron, or other materials. (A com.)

372. D. Radcliffe, Liverpool—Imp. in valve taps.

376. R. A. Brooman, 106, Fleet-street—Imp. in photographic apparatus. (A com.)

*Dated 12th February, 1863.*

380. E. Kemp, J. Needham, and O. Robinson, Ashton-under Lyne—Certain imp. in self-acting mules for spinning.

381. A. Morton, Arbroath, Forfar—Imp. in lawn mowing machines.

382. W. Clark, 53, Chancery-lane—Imp. in the bearing surfaces of shafts and other axles. (A com.)

383. S. H. Phillips, Newgate-street—An improved fastening for purses, portemonnaies, pocket books, bags, reticules, and such like purses.

384. S. Lamb, Whitehall Works, Leeds, and J. Spink, Oxford-road, Sheffield—Imp. in machinery for tenoning, grooving, sawing, and otherwise cutting wood.

*Dated 13th February, 1863.*

385. G. H. Birkbeck, 34, Southampton-buildings, Chancery-lane—Imp. in processes or means employed for separating or extracting silver or other metals from lead. (A com.)

387. W. E. Godge, 11, Wellington-street, Strand—Improved table apparatus for promoting the comfort of persons at sea. (A com.)

389. J. F. Spencer, Newcastle-on-Tyne—Imp. in steam-engines.

391. J. Grantham, 31, Nicholas-lane—Imp. in hydraulic presses.

395. J. A. Schlumberger, Golden-square—Imp. in treating coal tar dead oils, and for producing phenic or carbolic acid. (A com.)

*Dated 14th February, 1863.*

403. W. Baylies and T. H. Hopwood, Hulme, Manchester—Imp. in tongs or forceps for grasping articles out of reach of the hand.

405. J. Lewis, 5, Wych-street, Strand—Imp. in driving sewing machines.

407. T. Thorne, Southsea, Hants—Improved apparatus for disengaging ships' boats.

409. A. J. Fraser, Water-lane, Great Tower-street—Imp. in window furniture or fastenings.

413. J. H. Johnson, 47, Lincoln's-inn-fields—Imp. in wrought iron casements, and in the means for fastening the same, which improvements are also partly applicable to the framework of glass doors, conservatories, and similar structures. (A com.)

*Dated 16th February, 1863.*

415. J. W. Crossley, Brighouse, Yorkshire—Imp. in press papers, and in the method or means of drying them, and other similar sheets of paper, applicable also for the drying of woven fabrics, yarns, wool, cotton, or other fibrous substances.

417. W. C. McEntee, Birmingham, and G. Withers and T. Withers, West Bromwich—Imp. in locks.

419. H. Smith, 3, Regent's-park-terrace, Gloucester-gate—Imp. in apparatus for feeding horses.

421. W. Jackson, Liverpool—Imp. in pumps.

423. S. W. Clough, Stanningley, Yorkshire—Imp. in signalling on railways.

425. T. Wilkinson, Rathmines, Dublin—Imp. in machinery or apparatus for singeing pigs.

*Dated 17th February, 1863.*

427. J. Lee, Church-gate, Leicester—Imp. in ploughs and harrows.

429. W. C. Ford, Brooklyn, New York—An imp. in paddle-wheels.

433. G. Home, Kensall-green—Imp. in projectiles.

435. S. Pluchart, Paris—A new kind of food for horses.

437. D. Tassin, 30, Rue du College, Liege, Belgium—Imp. in preventing the explosion of steam boilers.

## PATENTS SEALED.

*[From Gazette, February 21th, 1863.]**February 27th.*

2433. A. Johnston.
- 
2438. W. H. Atkinson.
- 
2440. E. Dyson.
- 
2441. R. A. Brooman.
- 
2443. P. J. Bossard.
- 
2448. H. L. Emery.
- 
2450. J. Platt & W. Richardson.
- 
2460. S. H. Huntley.
- 
2462. S. Pudney.

2472. J. Hartshorn and W. Redgate.
- 
2476. A. J. Alderman.
- 
2493. A. Rigg, jun.
- 
2507. J. Walker and F. Walker.
- 
2510. A. Whytock.
- 
2511. B. E. H. B. Butler.
- 
2541. S. Flexen.
- 
2548. J. Bucknall.
- 
3259. R. Hornsby, jun.

*[From Gazette, March 3rd, 1863.]**March 3rd.*

2453. H. W. Hart.
- 
2458. S. H. Hadley.
- 
2459. J. R. Johnson and J. A. Harrison.
- 
2461. J. Snider, jun.
- 
2463. H. Hughes.
- 
2464. E. L. Duncan.
- 
2469. F. D. Atingstall.
- 
2474. G. W. Belding.
- 
2481. W. Hirst.
- 
2487. W. Rothera.
- 
2489. J. Vigouroux.
- 
2504. J. Thomson.
- 
2508. F. Ward.
- 
2509. T. Molineux.

2555. J. H. Johnson.
- 
2563. T. Watts.
- 
2606. W. Maddick, jun.
- 
2729. J. B. Falser.
- 
2735. J. Lowe and J. Harris.
- 
2792. G. T. H. Pattison.
- 
2793. G. T. H. Pattison.
- 
2794. H. A. Remiere.
- 
2818. J. Tangye.
- 
2824. J. B. Payne.
- 
2857. M. C. A. Perkes.
- 
3123. J. W. Hjerpe, W. Holmgren, and A. V. Sundstedt.
- 
3163. G. Henderson.
- 
41. W. E. Newton.

## PATENTS ON WHICH THE STAMP DUTY OF £50 HAS BEEN PAID.

*[From Gazette, March 3rd, 1863.]**February 23rd.*

504. R. A. Brooman.
- 
519. C. W. Siemens.

*February 24th.*

505. J. J. Baranowski.
- 
543. E. I. Asser.

*February 25th.*

537. P. H. Desvignes.
- 
528. R. Lakin and J. Wain.

*February 26th.*

546. G. Weir.

578. H. Bessemer.
- 
590. W. Bauer.
- 
2287. T. Briggs.
- 
542. R. Walker.
- 
559. W. G. Ramsden.
- 
615. P. Hugon.
- 
573. D. Chadwick and H. Frost.
- 
594. C. Schiele.
- 
629. T. Veal.

## PATENTS ON WHICH THE STAMP DUTY OF £100 HAS BEEN PAID.

*[From Gazette, March 3rd, 1863.]**February 23rd.*

528. J. Reading.

*February 24th.*

562. H. D. Pouchin.

*February 25th.*

512. J. Fowler, jun., & D. Greig.

538. R. Maynard.
- 
534. F. Kaselowsky.
- 
630. H. Bessemer.

## LIST OF DESIGNS OF UTILITY REGISTERED.

No. in the Register.	Date of Registration.	Title.	Proprietor's Name.	Address.
4540	Feb. 12.	Guard and Neck Chain.....	John Mantle.....	Birmingham.
4541	" 23.	Dessert Case for Cutlery .....	A. W. Cooper .....	Sheffield.
4542	" 26.	Parasol .....	John Weeks .....	54, Baker-street, Portman-square, W.